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INVESTIGATING PROCEDURES FOR TRANSLATING ARABIC EMBLEMATIC GESTURES INTO ENGLISH IN NOVELS

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Abstract:

This study is part of a collection of case studies. The study aims to investigate the translation procedures followed by translators to translate Arabic Emblematic Gestures (AEGs) in novels into English. These gestures which are commonly used in the Arab world, are problematic as they do not have equivalent in English culture. To achieve the main goal of this study, data was collected by conducting an interview with five teaching staff members at Tripoli University to explore the translation procedures translators use to translate unparalleled written AEGs in novels and recognize the most appropriate translation procedure for translating this unparalleled written emblematic gesture. Raising this question would help translators in translating unparalleled written AEGs that occurred in novels. The researcher analysed the data using within-case analysis (separately) approaches of analysis.

The results of this study show that translators use functional equivalence, metaphor, shift, adaptation, modulation, compensation, couplet of literal translation and functional equivalence, omission, footnote, explanation, cultural substitution, and sometimes borrowing and imitation to translate AEGs in novels.

Key words: Gestures; Arabic Emblematic Gesture; Translation Procedures; Newmark's Perspective.

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Introduction:

Since the beginning of humankind, communication to exchange knowledge, experiences, and information has been one of the main interests of humans. Such interest has increased the demand for translation as different languages have been spoken during the communication process. Since then, translation which according to (Bhatia, 1992) implies converting the meaning of the text of the source language (SL) into an equivalent target-language (TL) text, has been practiced within three different types. The first type is intralingual translation in which the translator renders verbal signs into other verbal signs of the same language. The second type is interlingual translation in which the translator renders verbal signs into other verbal signs of a different language. The last type is intersemiotic translation in which the translator renders verbal signs into nonverbal communication or vice versa (Poyatos F. , 1997). Nonverbal communication implies using one of the nonverbal signs during the communication process. These nonverbal signs are facial expression, tone of voice, eye contact, posture, and gesture.

Gesture is the main focus of this study. (Kendon, 1997) defined a gesture as a kind of body movement that indicates part of what was meant to say. Based on Kendon’s Continuum, (McNeill D. , 1994) classified gesture into five different types:

(1) gesticulation that refers to a random hand and arm movement accompanied with the act of speaking; (2) pantomimic that refers to gestures describing objects, events or actions; (3) sign language that is a developed nonverbal linguistic system used by deaf people; (4) speech-framed gesture that occupies a slot/part in a sentence; (5) emblematic gesture or emblem that refers to a gesture used in replacement of speech to refer to a specific meaning that is consciously understandable.

Gestures in general and emblematic gestures as stated by (Hasler, Salomon, Tuchman, O'Malley, & Friedman, 2011) are problematic for the translator. The reason for this is that emblematic gestures might not exist in the TL culture. For instance, the cultural common emblematic gestures that exist in the Arab world and not found in the English culture (Azban, 2012). Thus, translators must consider a procedure to overcome this problem.

(Newmark P. , A Textbook of Translation, 1988) addressed different translation procedures (TPs) for different types of words, terms, phrases, etc. Nevertheless, he highlighted the significance of using one of the TP (functional equivalence) to translate nonverbal communication in general. Thus, this study aims to investigate the use of Newmark's procedures to translate from source language (SL) (Arabic) ambiguous emblematic gestures that are absent in the TL culture into English.

Research issue:

(Archer, 1997) classified emblematic gestures into four cases: equivalence, equality, confusion, and absence. The case of absence indicates gestures that are commonly used in one culture and absent in another.

Scholars, such as (Poyatos F. , 2002), (Chaume, 2004), (Hasler, Salomon, Tuchman, O'Malley, & Friedman, 2011), and others considered translating such nonverbal signs (emblematic gestures) with no equivalence into the TL culture and no written descriptions in novels problematic. This is due to the absence of the exact gesture in the TL. This translation gap may cause confusion to the TL audience. It may also lead to misunderstanding and therefore break of communication.

According to (Azban, 2012), there are some AEGs that exist only in some Arab countries and have no equivalence in other countries. An example of this type of gestures is the Arabic phrase, *مصمصة الشفتين* which indicates emblematic gesture. This gesture refers to the state of *sorrow, wonder* or *amazement*, by moving both lips right and left once and again, sometimes with some noise (سلطان، 2016). Another example is *البرطمة* which according to (برطم، ب.ت) refers to grimace and frown, by flipping over both lips. These emblematic gestures are engaged in both oral and written forms of communication. They do not exist in the English culture, i.e., they don't have equivalent gestures with the same function in the English culture, and this would cause

misunderstanding and perhaps confusion for the TL audience if not conveyed appropriately. Accordingly, this study investigates the procedures for translating written (AEGs) into English.

The findings of this study may benefit the translators in general considering that literary translation plays a significant role in the community of translators. The greater demand for translators to translate literary works of well-known Arab writers, poets, and novelists, such as Ahlam Almosaganmi, Khalil Jubran, Tameem Albargoti, and others justifies the need for successful translations and therefore more effective translation procedures. . Thus, the results of what procedure should be used would help these translators in translating unparalleled written AEGs that occurred in novels. Moreover, they would highlight the significance of accurately rendering the intended meaning of not only written gestures in novels but also nonverbal oral communication using the appropriate TP.

Research questions:

This study is an attempt to investigate TPs used to translate nonverbal signs or AEGs in literary texts into English. Therefore, it endeavors to answer the following exploratory main research questions:

1.What are the TPs translators use to convey written unparalleled AEGs?

2.What is the most appropriate procedure translators normally use while translating AEGs in novels into English?

3.Under what contexts do translators resort to functional equivalence as a procedure for conveying emblematic gestures?

Aim and objectives of the study:

This study aims to investigate the TPs used by translators to translate written AEGs in literary texts or novels into English. Consequently, the objectives of this study are:

1.Taking stock of the TPs used in communicating problematic gestures in literary texts.

2.Identifying the most appropriate TP for translating problematic Arabic gestures that are absent in the English culture.

3.Highlighting, generally speaking, the contexts where translators resort to functional equivalence as a procedure for conveying emblematic gestures.

Theoretical framework:

(Hasler, Salomon, Tuchman, O'Malley, & Friedman, 2011) defined a gesture as a body movement indicating a message. This brings us into (Kinsbourne, 2006) definition of gestures. He defined gestures as "forms of embodied cognition—movements that express thought or the process of thinking”. These embodied movements are one of the means of nonverbal communication that might occur in intercultural communication (p. 205). Intercultural Communication refers to the process of sending and receiving messages across different languages and cultures (Arent, 2009). It uses not only “verbal communication but also nonverbal communication consciously or unconsciously to express their emotions” (Sottitat, 2006, p. 1). Nonverbal communication refers to the intended message through unspoken signals of the body language, such as posture, eye contact, gesture, and facial expression. It can be a source of misunderstanding between these individuals due to their different interpretations of these nonverbal signals (Ting-Toomey, 1999). In this study, the researcher focuses on a classification of gestures that deals with movements of the arms and hands. This classification is introduced as Kendon’s Continuum. (McNeill D. , 1994) divided Kendon's Continuum into different types which are gesticulation, pantomime, emblems or emblematic gestures, speech-framed gestures, and sign languages.

According to (Kendon, 2004, p. 15), emblematic gesture/emblem or *quotable* gesture is one type of gestures that is used "consciously since they are intentional". (McNeill D. , 2006) identified such gesture as a

conventionalized sign. This sign works like a word or phrase as in Thumbs-Up gesture in which the first figure and the thumb touch each other and the other fingers extend to imply OK or impolite expressions, or as in the victory sign in which the forefinger, middle fingers, and palm are facing outward forming the letter *V*.

He specified the emblematic gestures culturally as they vary from one place to another in terms of forms and significances. Meanwhile, (Hasler, Salomon, Tuchman, O'Malley, & Friedman, 2011) categorized the cultural differences of the emblematic gestures into four main cases, based on their relationships with their meanings in different cultures.

Firstly, the case of *equivalence*, where different forms of gestures across different cultures are used to express the same meaning. For example, *greeting* varies across different cultures. It might be formed through waving, shaking hands in most countries, or bowing in some of the Asian countries.

Secondly, the case of equality, where the same form of gesture is used in two or more different cultures. This gesture conveys the same meaning in these cultures. For instance, gestures that display fear or anger are mainly recognized universally. They have agreed-on form and meaning in some or most of the cultures.

Thirdly, the case of confusion, where the same form of gestures is used in two or more cultures with a different meaning in each culture. This variation in gestures across cultures is elaborated through the following example (Eple, 2006).

The Ring is known to stand for all correct or Ok among westerns as a result of the fame of the American TV and cinema. This gesture also stands for other meanings. Its meanings vary from one culture to another. It stands for the *opposite of knocking-out* in the British culture, *money* in the Japanese culture, *zero* or *nothing* in the French culture, *insult* in the Turkish and Brazilian cultures, and "ready to fight or kill" in the Arabic culture (Azban, 2012, p. 10). It might even be used to highlight anything that relates to a figure, as in the abbreviation of *Old Kinderhook* which refers to the *birthplace* of the first-nineteenth century American president who used this gesture as a slogan of his presidential campaign.

Finally, the case of *absence*, where gestures exist and commonly used in one culture, do not exist in another. The latter does not have an equivalent gesture to express the gesture meaning of the former culture. This means there were no universal gestural categories of meaning despite their necessity in intercultural communication (Archer, 1997).

According to (Azban, 2012), there are some AEGs that exist only in some Arab countries and have no equivalence in other countries. For example**, a) On My Head** emblematic gesture which means either *it is my duty* in case of guesting or meeting somebody or *it is my honor* in case of providing something, accepting an invitation and others. This emblematic gesture might also be used to express an apology, e.g., somebody knocks on the wrong door. b) **From My Eyes** emblematic gesture occurs when somebody points to one or two of his/her eyes using one or two fingers of one hand, usually using *index* only. It means *it is my pleasure to help*.

Newmark's principles and procedures:

In this study, the researcher presented the theoretical model and conceptual framework based on Newmark’s procedures particularly TPs related to translating non-verbal communication tools.

(Newmark P. , A Textbook of Translation, 1988) suggested various procedures to achieve the receiver’s response and comprehension. These procedures are as follows: a) **literal translation** which is mainly concerned with rendering SL grammar, word order, and word meanings; b) **transference** within which the SL word is transferred to the TL text, e.g., from English decor into Arabic ديكور; c) **naturalization** which is related closely to transference procedure. However, it adapts the SL words to the TL normal pronunciation and morphology, e.g. تلفزيون /tili:fezəun/ (Zakhir, 2008); d) **cultural equivalence** that is considered to be “an approximate translation where a SL cultural word is translated by a TL cultural word”; e) **functional equivalence** that was defined as a commonly used procedure that applies to culture-specific items (CSIs) using "culture-free word [s]" or sometimes "new specific term [s]" (Newmark P. , A Textbook of Translation, 1988, pp. 82-83). For example, the Arabic word مسبحة, according to (مسبحة، ب.ت), is translated into prayer beads describing its function: used for

prayer and gives its description: beads; f) **descriptive equivalence** that is identified as a procedure that might, in some cases, be weighed against the functional equivalence. For example, the word Samurai is translated by using the descriptive equivalence into "the Japanese aristocracy from the eleventh to the nineteenth century" instead of translating it using this word's function. The function of this word is "to provide officers and administrators'"; g) **Synonym** through which the translator selects a near TL equivalence to a synonym SL word (Newmark P. , A Textbook of Translation, 1988, p. 84). For example, فساتين زاهية is translated may be translated into beautiful dresses (Alsaleh, 2018); h) **through translation**, **calque**, or **loan translation** which is considered to be a literal translation of commonly used collocations, organizations' names, and compound nouns (Newmark P. , A Textbook of Translation, 1988). For example, brainwash is translated into غسل الدماغ (Ali, 2005); i) **transposition** or **shift** that consists of replacing the SL grammatical structure with a different TL grammatical structure or sometimes lexical items, and therefore achieving the same effect in TL receptors. For example, I am going to eat a sandwich > I will eat a sandwich; j) **modulation** which defined by a "variation through a change of" point of view of a certain perspective and often of certain "category of thought" (Newmark P. , A Textbook of Translation, 1988, p. 88). For example, e.g., cellule d'écoute> helpline > خلية انصات (Zakhir, 2008); k) **recognized translation** that is defined by (Newmark P. , A Textbook of Translation, 1988) as a procedure used to translate institutional terms using the commonly used, official or generally accepted TL corresponding terms. An example is البنك الدولي which has two recognized translations *International Bank* and *World Ban*k (Dweik & Al-Sayyed, 2016); l) **translation label** which considered as a procedure that is usually done provisionally in the case of translating a new institutional term; m) **compensation** of lost through rest of the text; n) **Componential analysis**. It is a procedure that occurs only when a lexical unit cannot be translated without splitting its semantic components; o) **Reduction and expansion** that occur particularly in poorly written texts; p) **paraphrase.** This procedure is an explanation of the sense of segment, unit, or chunk of the text or utterance. It is highlighted to be used only in the case of poorly written anonymous texts or texts with significant implications and omissions; q) **equivalence and adaptation**. Equivalence provides alternative ways to deal with clichés and standard linguistic issues. However, Adaptation is a recognized equivalence that is used in similar situations, e.g., 'Regards' in formal English letters commonly corresponds in Arabic ' السلام عليكم ورحمة الله وبركاته'; r) **couplets** which involves combining two procedures (couplet), three procedures (triplets), or four procedures (quadruplets) to deal with only one issue during the translation process); s) **note, addition and glosses** through which the translator provides additional information for the receiver (Newmark P. , A Textbook of Translation, 1988, p. 90).

Research design and methodology:

The design of this study is a case study. It was selected to address the research questions. The researcher employed qualitative research methodology. Considering that the researcher's role is to build the case deeply, the researcher used semi-structured interview method. (Simons, 2009) defined interview as a method that allows people to expose more details than what might be exposed via observing them acting in a real situation.

In this study, face-to-face semi-structured interview was conducted to explore the teaching staff members' points of view on the use of TPs to translate unparalleled emblematic gestures in literary works. The researcher chose this type of interviews as it does not only seek depth of information but also allow the interviewer to have unexpected changes in the direction of the interview.

In this study, the researcher decided to sample teaching staff members at Tripoli University. The sample was selected using expert sampling technique (experts of a particular field are only included) (Etikan, Musa, & Alkassim, 2016). This technique is usually associated with qualitative research. The sample consists of five teaching staff members. They were selected to explore the translators' use of TPs to translate Arabic unparalleled emblematic gestures in novels. Moreover, they were chosen to recognize the most appropriate TP for translating unparalleled written emblematic gestures. In addition, the data obtained from these teaching staff members would be helpful to highlight the context in which translators use functional equivalence when they face emblematic gestures. The *five* teaching staff members consists of four MA holder and one PhD

holder.

They are Libyans, experienced in translating or teaching literary texts. The following is a table showing data here of this study's sample.

Table (1) Database of the study's sample

Participants	Participant 1	Participant 2	Participant 3	Participant 4	Participant 5
Gender	Male	Male	Female	Male	Male
Nationality	Libyan	Libyan	Libyan	Libyan	Libyan
Level of education	Master's degree	PhD holder	Master's degree	Master's degree	Master's degree
Job title (Teaching staff member)	Teaching assistant	Professor	Assistant professor	Assistant professor	Lecturer
Institution	University of Tripoli	University of Tripoli	University of Tripoli	University of Tripoli	University of Tripoli
Experience in translation	More than 5 years	More than 6 years	More than 6 years	More than 6 years	More than 6 years
Experience of teaching translation	More than 4 years	More than 4 years	More than 4 years	More than 4 years	More than 4 years
Experience in translating or teaching literary texts	Yes	Yes	Yes	Yes	Yes

The interview data is influenced by the responses of the teaching staff members. The analysis of the data is classified into within-case analysis that represents the study of each case separately.

To support this study, the researcher relied on an empirical study: Real-time Gesture Translation in Intercultural Communication by (Hasler, Salomon, Tuchman, O'Malley, & Friedman, 2011).

Analysis of the participants' interview:

The researcher analysed the interviews by using NVivo 11 software which uses one of the qualitative methods of analysis called thematic analysis. Thematic analysis, as defined by (Braun & Clarke, 2006), is a method of qualitative analysis that is widely used to identify, analyse, organize, describe, and report the themes of collected data. There are different approaches the researcher can use within thematic analysis method. The researcher selected *rigorous thematic analysis* as it "can produce an insightful analysis that answers particular research questions" (Jugder, 2016, p. 97).

(Creswell & Clark, 2007) and (Miles & Huberman, 1984) suggested a three-stage procedure for analysing using rigour thematic analysis. In this study, the first stage involved the preparation of selected data analysis; transcribing the interviews using Temi.com website. The second stage is the stage of theming the data of analysis by reducing it through the coding process. The coding process in NVivo 11 according to (Adu, 2015), is divided into three main steps: first, recognizing the significant or relevant information in the transcription; second, putting the highlighted information into different themes or nodes; and third, labelling the themes or nodes and categorizing them into: parent nodes and child nodes.

In this study, the researcher reduced the transcriptions by underlining what she finds relevant to the research questions, and then themed or coded this information by gathering similar information into one node resulting in seven nodes After that, she labelled these seven nodes into: (a) personal experience; (b) the most appropriate TP; (c) translation of functional equivalence context, translating novels' problems; (d) translating gestures issue; (e) TPs; (f) translating gesture using functional equivalence.

These nodes were labelled using one of the three options suggested by (Adu, 2015). The first option implies: (1) underlining the significant information in the transcription; (2) assigning the suitable words for each

node; (3) writing on the description icon of each node. The Third and Final stage of analysis was about the development of codes, nodes or themes as the researcher identified categories or parent nodes and subcategories or child nodes that represented potential themes with broader and highlighted patterns of meaning (Creswell J. W., 2007) and (Miles & Huberman, 1984). In this study, the researcher came out with main categories or nodes. These categorisation/nodes relied only on the research questions i.e., five parent nodes were mainly answering the research questions directly. Whereas, two child nodes gave backup information for the parent node. The number of nodes was emphasized by (Thomas, 2003). He suggested that most researchers use from 3 to 8 main categories/parent nodes.

In the final stage of thematic analysis, the researcher classified the interviewees according to their age, gender, profession, experience of teaching, experience in translation, and experience of teaching translation of literary works. This classification allows the researcher to relate their answers to the questions highlighted in different nodes with their background information and experience. Nonetheless, the researcher took advantage of feature in NVivo 11 program. This feature counts the number of times an interviewee or interviewer mentions any information that relates either to nodes or child nodes. This feature gives the researcher a chance to search in the interviewee preference which means a customized search.

Results of research questions:

In this research, three research questions related to the interview were answered. The answers to these questions were gained from the teaching staff at the Department of Translation, Faculty of Languages, Tripoli University. To support the answers to these questions, some graphs and figures are presented. The three questions and their answers are as follows.

RQ1- ***What are the TPs translators use to convey written unparalleled AEGs?***

It was found that 80% of the participants used certain TPs depending on the context/situation of the emblematic gestures. These TPs are functional equivalence, shift, adaptation, modulation, compensation, couplet of literal translation and functional equivalence, omission, footnote, explanation, cultural substitution, and sometimes borrowing. In addition, the participants also imitated the functions and techniques of other writers by reading a lot in different fields. Moreover, "learning from others' experiences" was provided by one of the participants as another procedure.

It was also noticed that context was not the only element the participants relied on to select the correct TPs, but also the nature of the linguistic form and style with a percentage of 20%. For example, one of the participants said: "it is determined by the nature of the structure or the phrase of the linguistic form…it depends on the style of the author as well".

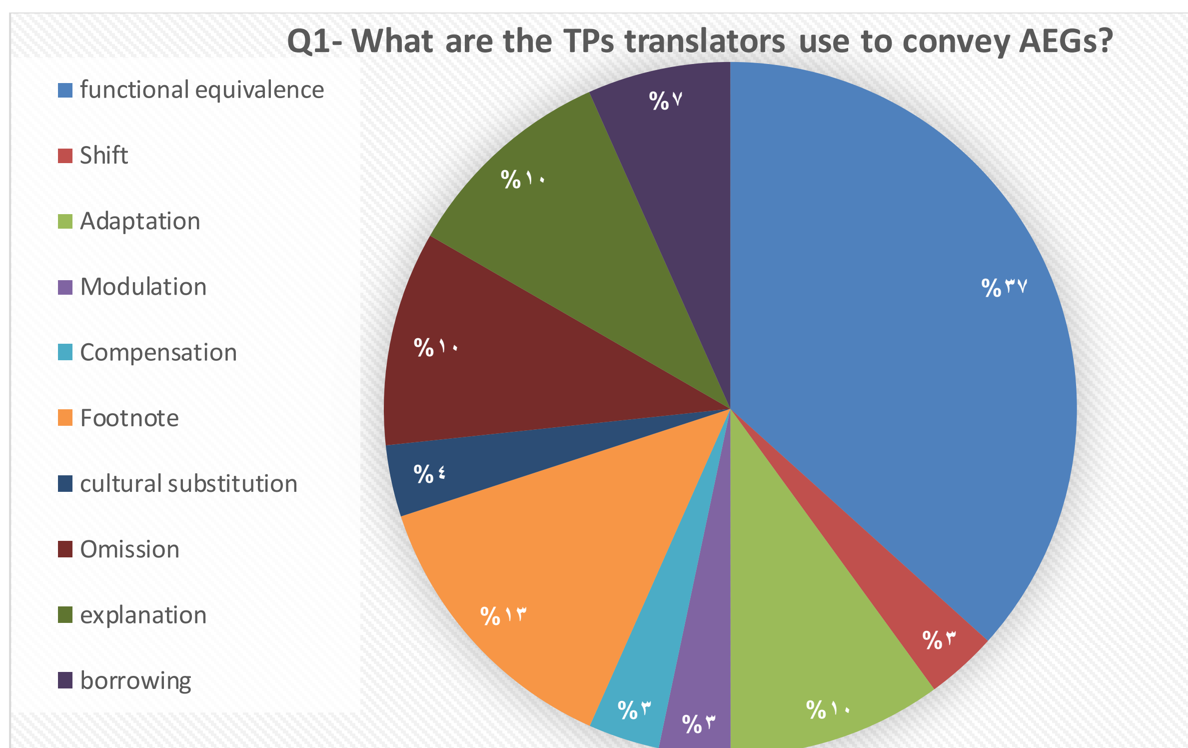
Furthermore, all the participants (100%) used a variety of techniques or procedures during the translation process despite selecting similar choices. The TP *functional equivalence* was suggested 11 times with a total percentage of 36.66% by three of the participants (one female and two males). All participants are teaching staff members. The female and the first male are assistant lecturers with more than 5 years' experience in translation and more than 4 years in teaching translation. However, the second male is a lecturer with 3 to 4 years' experience in teaching literary translation and more than 4 years in teaching general translation and more than six years in translation as a profession.

Other TPs were also suggested by other teaching staff members. Three TPs were suggested by a male professor with more than 6 years' experience in translation as a profession with more than 4 years' experience in teaching translation. These were: *shift* which was mentioned once with a percentage of 3.33%, *couplet* mentioned once with a percentage of 3.33%, and *adaptation* three times (10%). Another teaching staff member with a percentage of 10% and a frequency of 3 times. *Modulation*, *compensation*, and *cultural substitution* were also highlighted once each time by the same female participant. A range of percentages from 3.33 % to 3.34% was given to each of them. In addition, *Footnote* was highlighted 4 times with a percentage of 13.33% twice, by the female assistant professor and twice by the lecturer with more than 3 years' experience in translating literary translation. He said: "….you have to provide footnotes and function…".

Furthermore, omission and explanation were highlighted more than one time by each. Omission was suggested by the lecturer 3 times (10%), as he said: "….If it requires omission in some cases, so they have to omit…. ". Explanation was suggested by the participant and the female assistant professor with a percentage of 10% (3 times). In the interview, he said: "…you have to go all the way explaining the whole thing…".

The final TP that is suggested by the teaching staff members was *borrowing* which was highlighted twice with a percentage of 7%. It was suggested by the same participant with the experience of teaching literary translation.

Figure (1) Results of the RQ 1: TPs of emblematic gestures



RQ2- What is the most appropriate procedure translators normally use in translating AEGs in novels?

Using NVivo 11, the researcher calculated frequencies to identify the most appropriate TP suggested by teaching staff members. Word frequency query icon in NVivo 11 allowed the researcher not only to explore the figures and percentages of frequencies, but also to present the frequencies in Word Cloud in which words were presented in different sizes and colors depending on their frequency.

Figure (2) Results of the RQ2: the most appropriate TP



The results are shown in different sizes to emphasize the frequent word which occurred during the interview. The word *translation* was the most frequent word. This was considered normal as the research is all about translation in general. The biggest (most frequent) word after *translation* was *functional* which represented one of the TPs used during the translation process (functional equivalence). Functional equivalence TP was the most frequent and highly suggested TP by the interviewees, and therefore the most suitable one from their point of view.

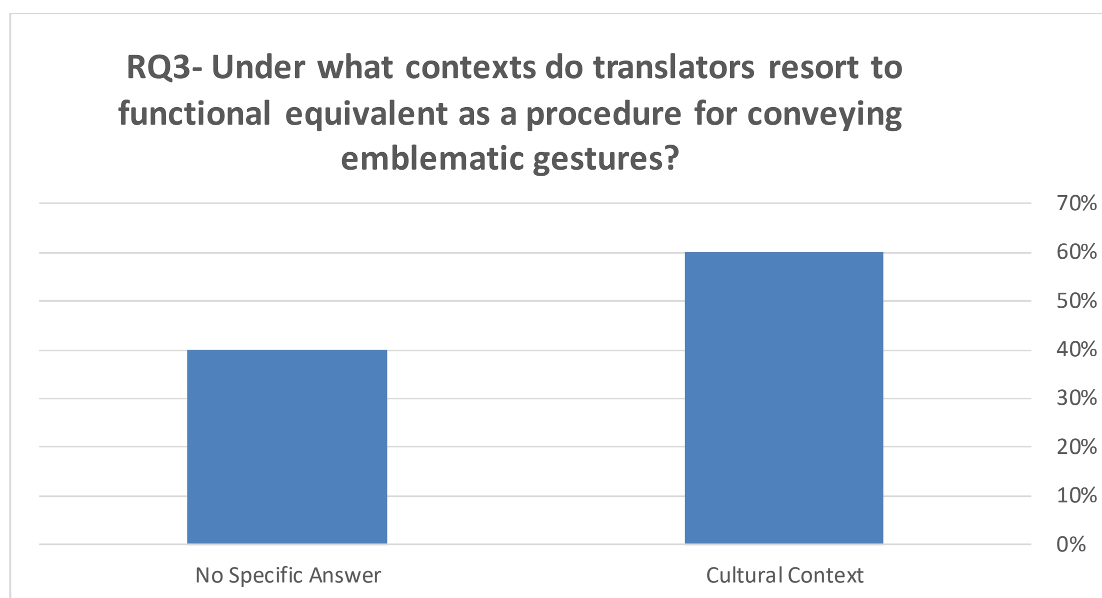
The researcher observed *no specific technique* and *variation of translation techniques* answers by two of the participants: a female assistant professor and a male professor. The professor commented: "…there's no specific technique for a specific expression…", whereas, the assistant professor suggested freer techniques as the most appropriate: *dynamic equivalence, foreignization, communicative equivalence, modulations, cultural substitution, paraphrasing*, and *adaptation*. However, the remaining three participants preferred functional equivalence in particular and equivalence in general with a percentage of 60%. On the other hand, *no specific technique* and other TPs answers achieved a percentage of 20% for each type of answer.

RQ3- *Under what contexts do translators resort to functional equivalence as a procedure for conveying emblematic gestures?*

The data revealed two different answers to this question. The first one was suggested by the teaching assistant and the associate professor as they agreed with the idea of no specification. This means that they would not be able to answer unless they experimented. They relied on different factors to determine when exactly translators resort to functional equivalence as a procedure for conveying emblematic gestures. The first factor was the text itself and the second factor was the situation. This was noted by the professor who said: "…it depends on the situation, each situation has its requirement and unless you are really aware of the situation, you will not be able to find out what is the appropriate way to effect that gesture in that particular moment or scene".

However, the majority of participants agreed with the second following answer which achieved 40%. The second answer which had a majority agreement with three participants at 60%, relied on the fact that cultural situations or environment, in general, is the context under which resort to functional equivalence is used in conveying emblematic gestures. The professor said: "…. in general, functional equivalence might work in cultural situations…". Furthermore, one participant confined cultural situation into rituals and he gave an example of the Libyan weddings: "…when something involves particular rituals, like if the novel is actually describing the rituals of the Libyan wedding…".

Figure (3) Results of RQ3: functional equivalence context



Overall conclusion:

The main goal of this research study is investigating procedures which are used to translate emblematic gestures in Arabic novels into English. The main findings of this investigation are presented in the following points:

• Concerning investigating the TPs which are used in translating emblematic gestures in the Arabic novels, this study found that the TPs translators use are as follows: functional equivalence, shift, adaptation, modulation, compensation, couplet, cultural substitution, omission, footnote, explanation, and borrowing.

• According to the interviewees (teaching staff members) from whom the researcher intended to identify the most appropriate procedure translators normally use while translating AEGs in novels, it was found that the most appropriate TP to translate AEGs in novels is functional equivalence.

• In relation to the contexts question, most of them relied on the fact that cultural situations or environment is the context under which resort to functional equivalence is used in conveying emblematic gestures.

In short, it is found that translators can use functional equivalence, metaphor, shift, adaptation, modulation, compensation, couplet of literal translation and functional equivalence, omission, footnote, explanation, cultural substitution, and sometimes borrowing and imitation to translate AEGs in novels. However, the insistence on using functional equivalence while translating written AEGs by the majority of teaching staff members gave preference to functional equivalence to be the most appropriate TP for translating written AEGs in novels.

Recommendations:

In this study, the researcher recommended for translators to use the TPs suggested by the teaching staff member to translate AEGs in novels (functional equivalence, shift, adaptation, modulation, compensation, couplet, cultural substitution, omission, footnote, explanation, and borrowing) to translate written AEGs in Arabic novels into English. These methods make the meaning of the gestures clear and understandable to the audiences. Since the majority of teaching staff members who are experts in translation suggested that functional equivalence is the most appropriate TP, it is highly recommended that translators utilize this procedure to translate AEGs in novels.

Suggestions for further research:

Firstly, this study is a platform for researchers who are interested in investigating TPs used to render the AEGs in novels. It encourages them to conduct more studies in this field of study or even in other related fields of study. This research study might also pave the way for researchers to not only investigate translating AEGs occurred in other types of written works (e.g., play, poem, and others) into English, but also to investigate translating emblematic gestures between other languages and cultures.

Furthermore, it provides an opportunity for researchers to investigate the TPs that occurred within the process of interpretation of not only oral emblematic gestures, but also oral communication (e.g., speeches, conversations, etc.). It also suggests that researchers may set a comparison between different types of TPs used to translate emblematic gestures that existed within different types of mediums of communication (i.e., oral and written mediums). In addition, this study might leads researchers to research the factors that affect using one TP instead of another in translating either oral or written emblematic gestures.

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